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INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH  
051630Z JUL78  
REVIEW ON: June 2002

GF-013-82  
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**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #916

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative provided by the remote viewer. At TAB B is target cuing information *furnished* the remote viewer.

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## TRANSCRIPT

## REMOTE VIEWING SESSION #916

- #66: This will be a remote viewing session for 1000 hours 1 June 1982. At this time, I'm going to provide you with a pre-session briefing. I now show you a photograph of a building, that you have seen before. Today we will be working against this target again. At this time, I show you a second photograph which narrows your focus to one particular area in that building. As you can see by the curtains, this area is the one in which we want you to explore. Your task will be to go to this area of the building, to this room, this area, in present time, by that I mean the events in and around the present, not necessarily this instant, 1000 hours, events in and around the present time. And report the goings on in this room, the people associated with this room. Do you have any questions concerning your targeting for today?
- #01: No.
- #66: All right you now have 20 minutes in which to prepare yourself for today's session. Relax now, relax, relax and focus your attention solely and completely on the area I have indicated in the building photograph you've seen. Move your perceptions to the target area. Focus in present time. Perceive the target area and describe it to me.
- #01: It's a part of electric, it's flat, black keys, keyboard,... two small tables, easy chairs, two, feeling like someone staying there,...
- #66: Go on.
- #01: Trapped, waiting...just a minute,...see papers, piles of papers, some books stacked, something with keys, black keys, sensation of tiredness.
- #66: Are you alone as you perceive this place?
- #01: No, there's an older male, getting a sensation of tiredness from him, saw fairly heavy set, ~~some~~ kind of long sideburns, or heavy sideburns, sandy color hair, he's waiting.
- #66: Explore the target area.

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#01: Saw "L" shaped kitchenette this side a narrow walk through, bathroom,, keep getting that feeling of office residence, mixed.

#66: All right, opening your time window perceptions , describe the most significant happening in the target in the last week.

#01: Prying something open, see fingers prying something open, flat like, flat container.

#66: Back away from this and see it in perspective so you can explain the event to me.

#01: Man's at the desk, he's, black container is open, got an insert, he's prying out the insert. There's varying sizes of paper underneath, something plastic or metal, small, irregular shape, points...points like antlers.

#66: Is he the only one in the room?

#01: No, there's a young person. Toys.

#66: Sex?

#01: Having trouble with sex. Just a minute,...trouble, either an effeminate male or female, can't tell, something not clear ...male, young male, 20's.

#66: All right.

#01: Carrier, carrying, carrying like a prize.

#66: Break that out.

#01: Task of carrying this prize, that's the young person's feeling.

#66: All right. Now step back, so that you may hold your view in perspective and describe the activity to me.

#01: Our young person brings container and expects non-monetary reward, get feeling of, feeling of success, recognition, old person concerned, concerned about value for some reason, about value authenticity.

#66: All right.

#01: Concerned with origin authenticity. Seems to be some question.

#66: All right. Let's move through time with some deliberance and follow this older gentleman with the sandy hair, and the sideburns.

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#01: He...just get a feeling of secretive movement or at least concerned for that. He going round about way of returning to some kind of cage building or fenced building.

#66: What is his mode of transport?

#01: Walking and driving, ...walks, drives and walks. Building's got a half feeling of academia, half feeling development, research, half and half, keep wanting to put a fence around this building, but now fence there, something blocking building, containerizing building or shielding building, I don't understand.

#66: All right. Return your perceptions now to the area in the photograph I indicated to you, to the target area for today.

#01: Okay.

#66: Now, in this area there is activity.

#01: Yes. Where activity gives impression of black keys and panel, kind of black keys in panel, it's kind of black keys.

#66: This activity has a purpose, a direction and deliberance. Ask yourself now, his activity has a goal. Ask yourself, how is this goal achieved? Focus on the target area. There is activity. There is a goal, a purpose to this activity. Ask yourself, as you perceive the target. What is the method by which goal is achieved?

#01: See a...purple films, material like purple films, spiralled, impression of pointing of object, like horns. Deep seeing object with black keys, wires. with its self contained, it does whatever it does by its self. I don't see much human interaction.

#66: All right. Now, the target area has an activity. This activity purpose, a goal, and there is a method for achieving this goal. Ask yourself, how can one detect and neutralize this method?

#01: You got new wires, new cables...see new wires, new cable. Main cable, though it's not small, it's large.

#66: Function of cable?

#01: Carrying something, hear like static, not intelligent voice, but static.

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#66: Describe area surrounding new cable.

#01: There's narrow air space in wall by some kind of shaft, some pipes, shaft, cabling and this cable goes down over up like horseshoe.

#66: Break this out for me.

#01: Trying.

#66: Waiting.

#01: It's a momentary feeling of different building, like horseshoe, go down from one over and up to the building. So I feel like it's run with a pipe, some kind of pipe.

#66: All right. Focus on the halfway point between the front end and the back end. Focus on the halfway point. Stand on the halfway point and describe your surroundings to me.

#01: Wall, some kind of wall, garden behind the...facing window, target window. Wall maybe 10 feet, but you can see through it, trees, not many trees.

#66: Where is new cable?

#01: To left by street with pipe, run by some kind of pipe.

#66: All right.

#01: Main cable...it's like existing cable used for new purpose to...it's like..oh, no! parallel use of old cable. New cable at both ends.

#66: Did this new cable require installation?

#01: No, it's just at end points.

#66: All right. It is now 1 June 1982, give me a time fix on new cable installation. Are you talking future or past?

#01: Past.

#66: Calibrate.

#01: Consider them 120 days, some kind of repair trucks,... getting mixture of method now, maybe old method, old and new method combined, get some kind of very long tube or something with a pan on the end, coil, used like a pointer. It's like pointed across fence.

#66: All right. I want to return to one perception. And at this time I want you to take a alternate perspective so that you may better explain to me. Focus now on the perception, horseshoe.

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- #01: Up there.
- #66: Describe.
- #01: It's like a shape of metal wire, like large horseshoe, down wall, across floor, up wall, run across floor, parallel with old cable. And the old cable is horseshoe of street, to the other building. Then I get some kind of a pointer tube with dish, coil wire, separate cable. I don't understand that. Feel like it is pointed at window. Get a feeling of fence, curved fence with some kind of wire.
- #66: All right It's now time to expand your perceptions of the target beyond the confines of my questions. Deep into the target, deeper and all knowing into the target, into the area indicated. Go now, and explore beyond the confines of my questions. I will wait.
- #01: The a, I get two target rooms. I'm mixing two target rooms. It's the room in photo, is in two places. Feel like, like that of the other room, is in two places....that's all I got.
- #66: All right. You had many perceptions, take a moment now to review the perceptions you've had so that you can draw them for me.

*See drawings at TAB A*

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DRAWING NARRATIVE

REMOTE VIEWING SESSION #916

- #01: Okay, drawing #1 there's this box that I drew up here, labeled A is the room, what we are calling the target room.
- #66: The room that was shown to you in the photograph?
- #01: That's correct. And I get an impression of a horseshoe shape of cabling, that goes around and under this room. And fastened to that, is another horseshoe shape of cabling, which is all new cabling and it goes parallel to the left here, with an old cable, existing cable.
- #66: Okay, can you label that new cable and old cable, please?
- #01: Yeah.
- #66: How this drawing appears to be changing in dimensions as I look through the drawing. In one sense, it's an overhead, and the other sense, it's three dimensional?
- #01: This is just a concept, okay?. I'll try to explain what I mean by horseshoes.
- #66: All right.
- #01: I don't know what dimension this thing is. I don't know if it's one on top of the other, one in front of the other, one behind the other, it's just a concept that I'm trying to put on paper, so I don't know. Then I have a perception of "C", which is some kind of ladder type fencing, that's got a curve or a bow in it. And in the center of the bow is a box that I'll label "B", which has a longated rod, or tube type thing with a coil around it. Now I don't know if B is actually pointed at A or if B is pointed somewhere else. And I'm not even sure I'm saying that it should be pointed, but it is some kind of tubular thing with a coil around it. That's just a concept. I don't know what it means.
- #01: Page #2 is my horned, or horns and what it is, is a black flat slab, with , like twin tuning forks sticking up in horn shape.
- #66: Okay, relate to me again why this perception comes through in the session.
- #01: I'm not sure what this is associated to. I keep getting this horseshoe or horn shape, symbology and I keep getting it in different ways. And this is one of the ways that I got it, this box with the twin horseshoes. It has something to do with the target room.

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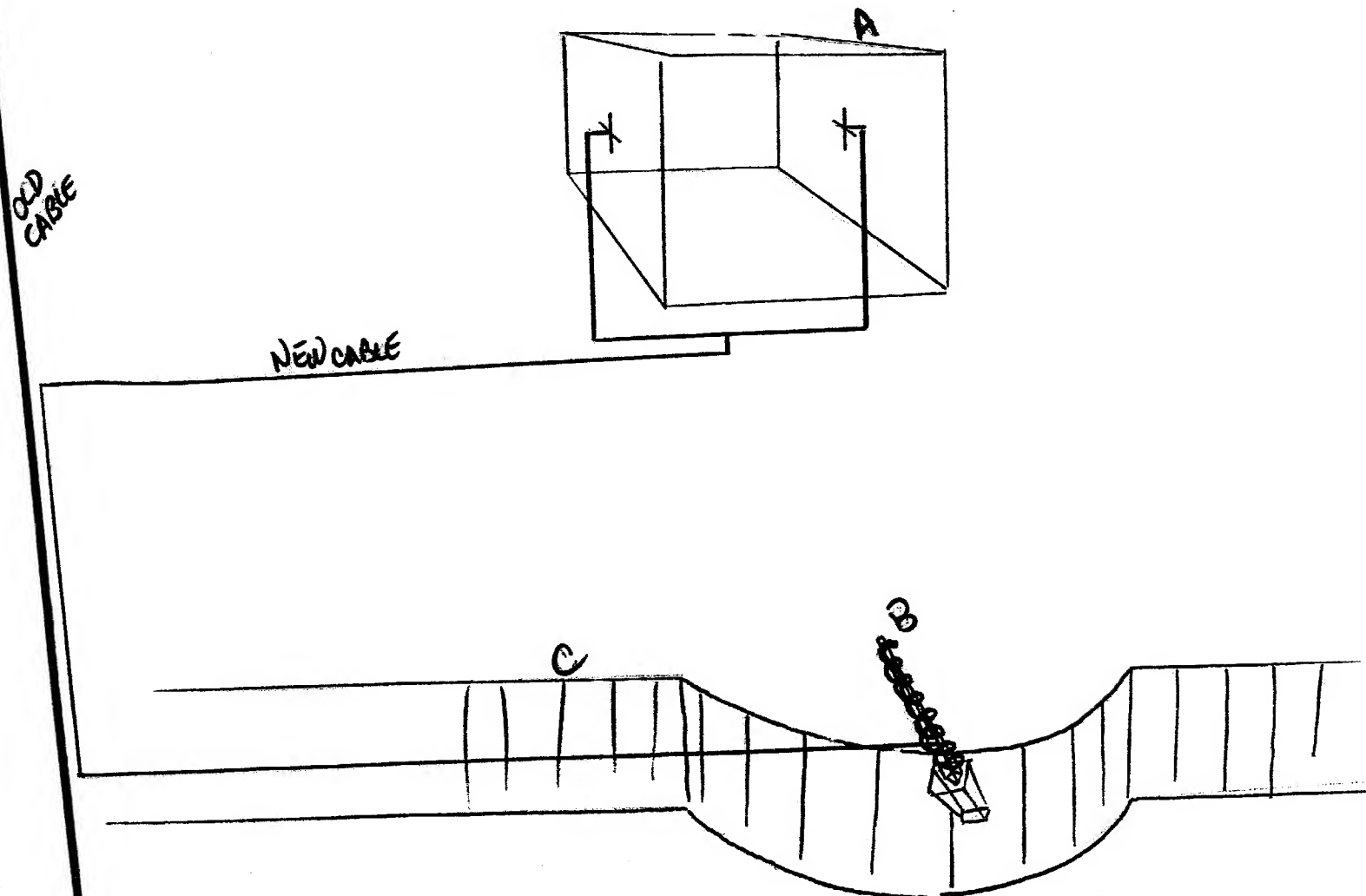
- #01: That's all I can say. And the black slab like, I don't have any idea of perception for size, that could be the floor of the room, or it could be the room, you know, distorted. But these horseshoes are real important, these horns are real important. I just don't know how.
- #01: Page #3, then I had a perception of a shaft type area. And it didn't appear to be a very large one, but it had a lot of cabling, different kind of cabling now. This is, I should say, rather than cabling, it had a lot of steel wires running through it. And other on the side, it had some tubes or pipes. And running alongside or parallel to the tubes and pipes is the new cable, that I drew in drawing #1. Now I have a feeling that there's, I drew an arrow in here, the "A" arrow, I feel like that points towards the target room direction. And the "B" arrow points to the major horseshoe area, what I call the major horseshoe, where it runs parallel to the whole cable. I don't know where that is, but it's the shaft that I had.
- #01: And then page #4, this is really a strange feeling, but I had a feeling, but I had a feeling like I was balanced on a fence or a wall, something you could see through, but it was more like a wall. I was balanced on this and I had trees over my head, very large trees. And I was at midpoint between the target room and the target room. I wrote down target room "A" and target room "B", which is what I call target room mirrored and their like opposed, just opposed to one another, 500 feet apart and I just had a feeling like they were duplications of each room. And I don't know how to explain that. So I'm just kind of wondering which is the target, you know, when I perceived this. I can't decide which is the target room. And that's all I got.
- #66: Okay, I'd like to refresh your recollection back to your initial impressions of a man with sandy hair and sideburns?
- #01: That's correct. He had like a briefcase container in his hand and he was prying the side out of one side of it. And it contained all multi-sized papers and some kind of small objects. I don't know what they were. I get an impression of a filmy substance, like a purple substance, like looking through a bug's wing, that kind of impression.
- #66: Can I assume that these perceptions were about the room, that I showed you in the photograph?
- #01: That's correct. Like holding up and looking through a bug's wing, some kind of purpled substance. There was also a keyboard of some kind. I don't know if it's a computer keyboard or what kind it is. But it was in a built in, it was like in a formal contained rack type of thing and it had black keys all over it.

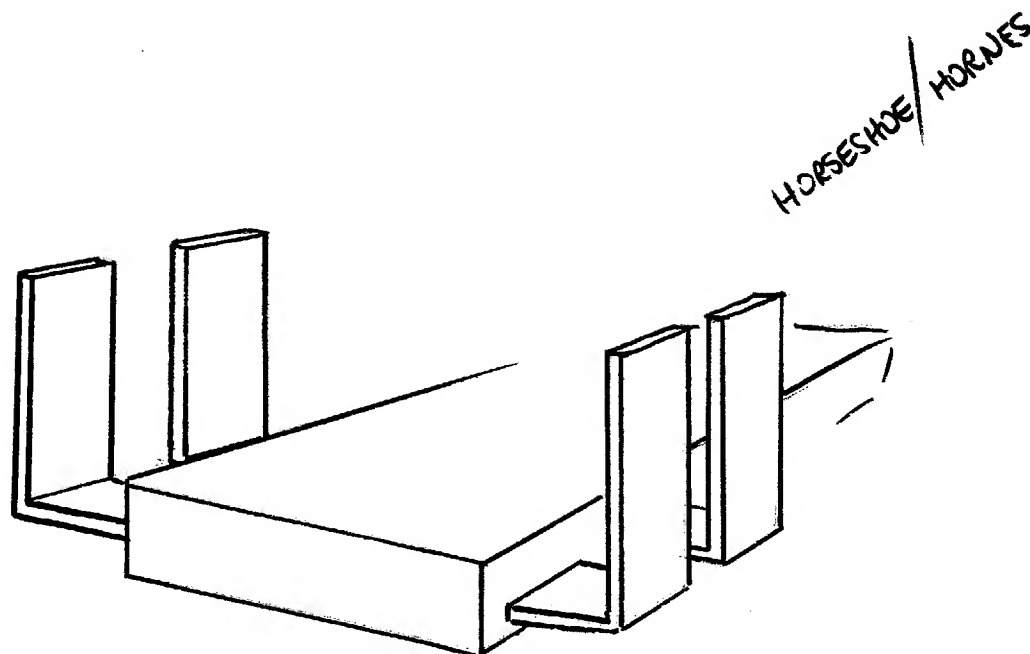
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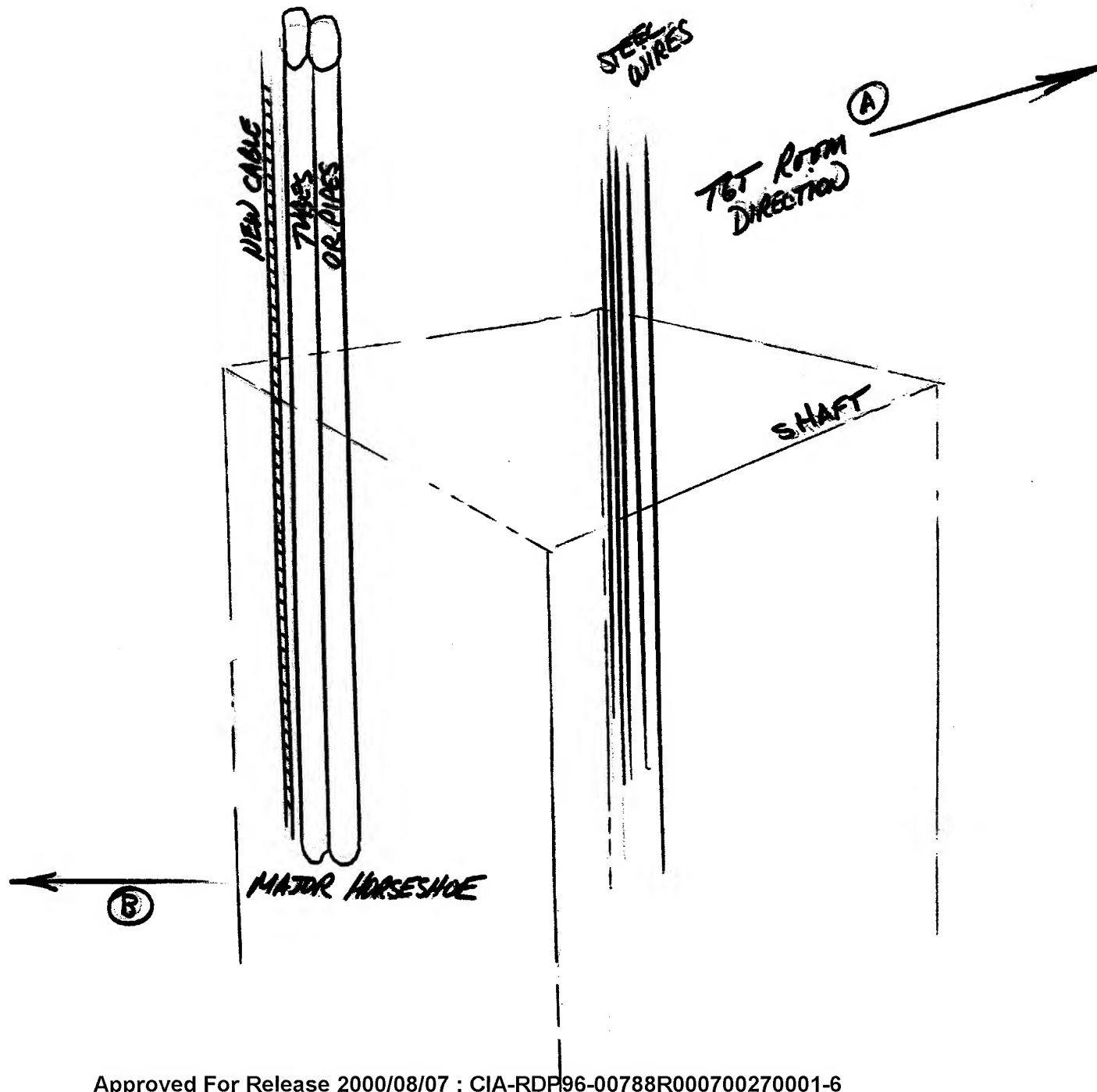
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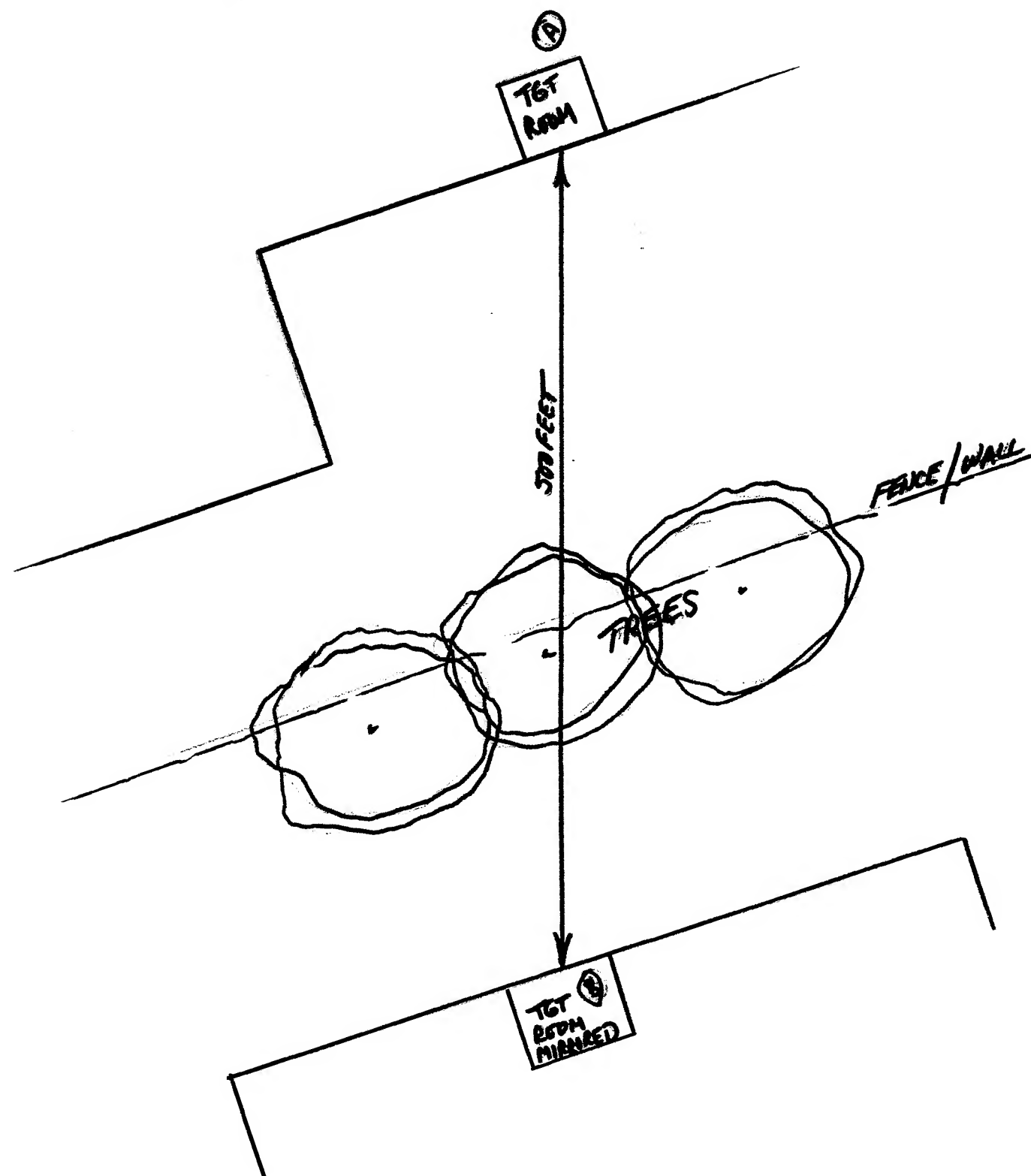
- #66: All right.. Now one other perception which you haven't drawn pictures of, maybe you could review for me, or if you feel inspired, may draw a picture. At one point, I asked you to follow this sandy haired man.
- #01: Yea, and he went somewhere on foot, and then he got in a vehicle and went some distance in the vehicle and then got out of vehicle and went somewhere else on foot. But it was like he wasn't taking the vehicle from point "a" to point "b". He was walking to point "a" and then taking it from point "a" to point "b" and then walking from point "b" to point "c". It's like he was not going by vehicle, intending not to go by vehicle.
- #66: Describe his ultimate destination to me. Do you recall the perception you had?
- #01: Yea, I had a perception of a building, a block building, and it had some kind of fence or gating or shielding on it for some reason. I just kept getting a strong impression of fences and protections, and shields and really strange perceptions like that.
- #66: I think you said something about a 50-50 perception on the building that you had.
- #01: Yea, I can't remember what that was though. One of, I don't know, I can't remember.
- #66: Okay, it's in the transcript.
- #01: Yes.
- #66: Is there anything else that you would like to add, concerning your perceptions about the target and what their means of acheiving their goal is?
- #01: No, that's all I got.
- #66: All right, fine.

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